

Hammond TIMES

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HAMMOND IN THE BAND

Franklin High School Band
FRANKLIN, INDIANA



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HAMMOND ORGAN INSTRUCTION

AT

Midland High School

*Serves
the
Community of
Midland,
Pennsylvania*



Students of the Hammond Organ Class at Midland High School (standing left to right) are: Suzanne Reynolds, Faith Miller, Correne Reid, Lynn Hohenshell, Jean Ketterer, and Bonnie Blockmore. Seated at the Hammond are: Louis Dault, and Mrs. C. Lloyd Deffenbaugh, instructor.

When the Hammond Organ was purchased for Midland High School of Midland, Pennsylvania in 1954, it was first used to provide background music for the daily morning devotional services. They are broadcast through a public address system to the classrooms. This use alone justified the school's need for a Hammond Organ.

But in 1955 Mrs. C. Lloyd Deffenbaugh thought organ instruction should be available to the music students. An organ class was started and individual instruction was given. Classical, popular, and church music were included in the organ curriculum.

It was found that as the students progressed in their organ study they soon were able to play for graduation exercises, assembly programs, and participate in the annual music concert. Gradually the influence of the Midland organ students began to extend beyond the school. The students began to play

for church services as regular and substitute organists. As it became more wide-spread that the community had several talented young organists, the students of Midland High School were also called upon to play for other public functions.

What began as just one school function grew until its influence extended to the whole community.

Needless to say the organ class is now established as a permanent part of the school curriculum. Instruction is given in a small studio just off the stage in the auditorium. The Hammond Organ is placed on a "dolly," so it can be wheeled out on the stage for assembly programs and concerts.

A further use will be made of the Hammond Organ during this school year. All music classes will have a demonstration of the Hammond Organ to better comprehend harmonics and the qualities of tones.

Hammond TIMES

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Subscription free on request.

Seated at the Hammond is Sharon Lubich, an organ student at the Academy. Standing are: Don Wennlund, Vice-President and Sales Manager of the Fowler Piano; and Sister Grace Terese, organ instructor.



HAMMOND ORGAN INSTRUCTION OFFERED IN JOLIET'S NEW ST. FRANCIS ACADEMY

Broadens School Music Curriculum

The doors were opened recently to the magnificent new St. Francis Academy of Joliet, Illinois. The sleek, simple modern lines of the school are organized into a beautiful pattern of architectural accomplishment.

The new building stands as a remarkable achievement in the school's history in contrast to its humble beginning fifty years ago. Founded by the Rev. Father George Violic, the first St. Francis Academy consisted of a two-room building which was a part of the church. Since that time it has grown to an academy of 1,000 students.

The school campus, covering three acres of land, includes the most modern classrooms, laboratories, chapel, library, and music rooms.

The music department of the St. Francis Academy is one of the finest and most complete in the area. A Hammond Organ was chosen for the music department to be used for instruction and for the school's many activities.



An exterior view showing the main entrance of the St. Francis Academy.



THE HAMMOND ORGAN AS A TEACHING AID AND AS AN INSTRUMENT OF THE CONCERT BAND

by Carroll Copeland

Band Director, Franklin High School, Franklin, Indiana

Organs have always thrilled me and my fondest hope was that I could sometime own one. It was a great day, seven years ago, when I purchased a Hammond Spinnet for our home. It was not long after this that ideas for the use of the organ as a teaching aid began to come to mind. A short time later the organ was moved to the class room and has been used as a teaching aid and as an instrument of the band almost constantly since that time.

It is an accepted fact by educators that students gain a great proportion of their knowledge by example and imitation. This points up the importance of the use of an instrument that has perfect pitch, a good quality of tone, the ability to sustain tones, and which gives the complete picture of the relationships of various sections to one another.

Instrumental instructors have all suffered through the bad playing and the terrible tone productions of beginners. We know that their tone quality improves much faster if they have a good example as a guide. Classes are often made up of mixed instruments and it is usually difficult for the instructor to play examples of each instrument at each lesson. It is quite a simple matter to sit at the Hammond Organ and play the part correctly, with tone quality, interpretation and pitch that you would like to have imitated.

Most of our instruction books contain several short pieces that have piano accompaniment. In classes of unlike instruments where instrumental balance is not attempted, and seldom exists, the organ can play either the missing parts or the complete accompaniment and a very practical balance is achieved which gives a "full band" situation for the group. The vibrato is not used in this case.

It has been found that students who have had the opportunity of hearing and playing with a perfect pitched instrument improve their own intonation more quickly and more accurately in a shorter length of time because they learn what to listen for and have a more accurate idea of the kind of tone quality they should try to imitate. The Hammond Organ is the most practical means of providing perfect pitch, tonal quality, balance, and interpretation for an instrumental group to follow as an example. Unlike pianos, which are often flat, you have the means of checking every student on every note with the knowledge that the note is of the correct pitch. No allowances have to be made.

In order to have a sufficient number of sousaphones coming on for future use it is necessary for our school to schedule a sousaphone class each fall. This

semester we have six seventh and eighth grade boys in this class. Through the use of the organ they quickly realized and understood the purpose and place of the sousaphone in the band. At first the pedal tones of the organ were played in unison with the class. Later as the class advanced to more difficult exercises which had accompaniments the complete accompaniment was played with the class. In this case the bass on the organ was played only when needed in order to correct mistakes in pitch or rhythm by the students. The value of the organ in teaching other classes of rhythmic or counter-melody instruments can readily be seen.

A disadvantage for many instructors will be, of course, that they do not play piano or organ. But there are always students who are anxious for an opportunity to learn to play the organ, and if they are reasonably accomplished on the piano can learn the organ in a surprisingly short time. It can often be arranged for them to help with the instrumental classes. It might also be mentioned at this point that the churches in your city will be forever grateful for the opportunity you offer the students of your school to learn to play organ. It is indeed an unusual community that does not have a crying need for church organist.

The organ should be considered as important to the concert band as the celeste, or the xylophone, marimbaphone, vibraphone, orchestra bells, or chimes. In fact, there is reason to argue that it is more important because of the vast number of tonal varieties and effects that it has to offer.

The organ should never be used as a crutch for the band but as an instrument of the band. It is a valuable means of adding fullness to the band in *maestoso* movements, but should not be used as a substitute for a weak section in the band. It is, of course, never used in contests.

Many overtures include chorale type passages or movements. A thrilling contrast can be had by using the organ alone for these passages. Novelty played on the organ with the rhythm sections of the band are delightful when well presented. It is interesting, in popular tunes, to let the organ take the "bridge" along with light rhythmic background from the band.

One of the most valuable uses of the organ with the concert band has to do with the means that it offers of improving the intonation of the band. Many things can be wrong with a chord played by a band. Probably the most common fault is that an instru-

nient, or instruments are playing off pitch. They may even be misreading a note. The balance may need improving, or perhaps an important note of the chord is not even heard. A direct comparison of the chord with that played on full organ can give an immediate check on these various possible faults.

Hammond Organs are a proven teaching aid and a practical and integral part of the concert band. The possibilities they offer for achieving greater contrasts and interesting musical effects are unlimited.

The Franklin High School Band during one of their practice sessions. Featured organist is Larry White who learned the Hammond Organ since he became a member of the band.



Carroll Copeland demonstrates an instrumental effect of the Hammond Organ with the brass section of the band.

THE FRANKLIN HIGH SCHOOL BAND

Five years ago a group of citizens in Franklin, Indiana, decided that their city should have a good band, and they convinced the school superintendent, Mr. Earl E. Wood, that the people of Franklin were willing to pay the price for one.

The school board concurred and it was decided that they would engage the best band instructor available and spend the necessary money for instruments and equipment. Carroll Copeland, whose bands at Alexandria, Indiana had been consistent winners in both marching and concert contests, was chosen Director and was given the job of organizing a band for Franklin High School.

The accomplishments that followed were phenomenal! For the past four years the Franklin High School Band has received first division ratings at the annual state festival contests. Last year two of the three judges awarded the band perfect scores.

Last September in competition with 90 other bands it won first prize in the Indiana State Fair Marching

Contest. They also won second prize each of the two preceding years.

Winning contests at the Indiana State Fair was not a new experience for Mr. Copeland whose bands have consistently received top ratings. While at Alexandria his bands won third, first, and fourth respectively in that many years at the State Fair and won first division ratings in State concert auditions for five consecutive years. In 1948 his band won first prize at the National Convention of the American Legion.

Ball State Teachers College in Muncie, Indiana is Mr. Copeland's alma mater. He received his bachelor's degree there in 1937 and his master's in 1947. He also has additional credit from Butler University in Indianapolis and Western State College in Gunnison, Colorado. During World War II he served with the First Infantry Division Field Artillery Band, and after the war directed Indiana's 37th Infantry Division National Guard Band for five years.

TEACHERS BRING OUT HIDDEN TALENT

Lead Young People and Adults

Most people are not aware of their abilities or talents, unless they try to put them to use. This is true in the field of music—and particularly so in learning to play a musical instrument like the Hammond Organ. People have been misled by out-worn theories and old "wife's tales" that say it is difficult to learn to play a musical instrument and it requires many years of tedious practice. As a result many

people have been deprived the rewarding experience of creating their own beautiful music and giving vent to their innate urge for self-expression.

Hammond Organ teachers have disproved the old theories by the results they got with their students. Instead of being subjected to exercises in the early weeks of instruction, Hammond Organ students learn



1 Surrounded by her pupils as she demonstrates some drawbar combinations, June Dunn Intihar directs a teaching studio at Dunn's Music Center in Cleveland, Ohio. She attended the Sherwood Music School of Chicago, Illinois.



2 One of the organ instructors of The Andrews Music Company of Charlotte, North Carolina is Mrs. H. L. Neely. She is shown here with one of her pupils.



3 Both father and daughter share the fun of a hobby together. John Raasey and his daughter, Jackie, have discovered a common interest in playing the Hammond Organ. They are the pupils of George D. West of Franklin, New Jersey.



4 Surrounded by her students is Mrs. Johnnie Kraft of San Antonio, Texas. Standing (left to right) are: Bill Bartley, Jacqueline Bartley, Hermaa Stieffermann and Mrs. Kraft; seated at the Hammond is Cecile Blunt. Mrs. Kraft studied music at the St. Louis Institute of Music and organ under Mr. Walter Dunham.



5 Ensemble playing provides an added thrill to the organ students of Clarence De Mass of Gary, Indiana. It is also an effective way to teach them counter melodies and harmony. Left to right are: Robert Knapp, Clarence De Mass (standing) Mrs. Robert Cox, and Mrs. Cleo Morgan.

TS OF HAMMOND ORGAN STUDENTS

ults to Worthwhile Hobby

to play a song during their first lesson. In fact the average organ student learns to play as many as a dozen songs during the first few weeks. Because the Hammond Organ student is encouraged by his rapid progress from the beginning, he has no reason to stop taking lessons.

How do Hammond Organ teachers accomplish what seemed impossible before? It's a combination

of things. To start with the Hammond Organ is a remarkably easy musical instrument to learn to play, and teachers now employ new, simplified methods of instruction.

Almost everyone has some hidden talent for music and Hammond Organ teachers are helping people to discover what would have been lost forever.

6 Mrs. Bernice Waldron directs a teaching studio in Brownsville, Texas. Many of her pupils are very young when they start taking Hammond Organ instruction.

7 Director of the Mann Music Studios of Atlanta, Georgia, Lawrence C. Mann is a graduate of Morehouse and Columbia University. He is also choral director at the Howard High School and organist at the Wheat Street Baptist Church.

8 Mrs. Garvin Wells is a Hammond Organ teacher for the E. E. Forbes and Sons Piano Company of Birmingham, Alabama. She is a graduate of Huntingdon College, where she majored in organ.

9 It takes two full days for all of the students of Mrs. Boyd Barber of Uvalde, Texas, to present a recital. Here are the groups of the more than one-hundred students as they gave their recital in the Uvalde High School auditorium.



Learn before you buy

... AT SPECIALIZED HAMMOND ORGAN STUDIOS OR STUDIOS OF YOUR LOCAL DEALER

Almost everyone has some degree of musical talent but doesn't realize it, until it is brought out. The Hammond Organ Studio invites anyone doubting their own musical ability to try it out by learning to play. Inexpensive lessons are offered to show the prospective student how simple it is to play. Almost without exception the people are amazed at how well they do after only one lesson. The studio frequently offers both group and individual instruction at a low cost, and makes available free practice time

to students. Most times it is possible to rent the organ for home practice. Teaching and practice facilities of the Studio therefore assures the purchaser that he can play a Hammond Organ before he buys it.

Hammond Organ Studios are found near many metropolitan areas. Some are found in suburban areas in locations where there is plenty of free parking space.

Listed below are the Hammond Organ Studios and their locations:

Hammond Organ Studios of Mesa
Mesa, Arizona

Hammond Organ Studios of Elgin
Elgin, Illinois

Hammond Organ Studios of
Memphis
Memphis, Tennessee

Hammond Organ Studios of
Little Rock
Little Rock, Arkansas

Hammond Organ Studios of
Wilton
Wilton, Conn.

Hammond Organ Studio of Waco
Waco, Texas

Hammond Organ Studios of
Manhattan Beach
Manhattan Beach, Calif.

Hammond Organ Studios of
Fort Wayne
Fort Wayne, Indiana

Hammond Organ Studios of
Arlington
Arlington, Va.

Hammond Organ Studios of
Pasadena
Pasadena, Calif.

Hammond Organ Studios of
Lake Charles
Lake Charles, La.

Hammond Organ Studios of
Eau Claire
Eau Claire, Wisconsin

Hammond Organ Studios of
Ventura
Ventura, Calif.

Hammond Organ Studio of
Northern Maine
Bangor, Maine

Hammond Organ Studios of
Green Bay
Green Bay, Wisconsin

Hammond Organ Studio of
Fort Lauderdale
Ft. Lauderdale, Florida

Hammond Organ Studios of
Oradell
Oradell, N. J.

Hammond Organ Studios of Alaska
Spenard, Alaska

Hammond Organ Studios of
South Miami
South Miami, Florida

Hammond Organ Studios of
Tuckahoe
Tuckahoe, New York



An outside view of the Hammond Organ Studios of Arlington.

The Hammond Organ Studios of Arlington was recently opened at Arlington, Virginia. Shown are the private practice and instruction rooms. There is also a projection room for displaying the latest Hammond films.



HOW LEARNING TO PLAY THE HAMMOND ORGAN AFFECTED THE LIVES OF OWNERS...

Edward W. Steindorf, a lumber grader of Coos Bay, Oregon, wrote: "The worries of the day fade away when my Hammond Organ begins to play." Since another hobby of his is photography, he was able to take this picture of himself.

☆

"**C**old wintry nights are but pleasant memories when we are playing or listening to the warm, relaxing tones of our Hammond," wrote Mr. & Mrs. L. A. Chailland of Kennett, Missouri. "We are not professional musicians, but our country home becomes a warmer, richer and more enjoyable place to live when either of us are at the keyboard."

☆

Mrs. Fred E. Shively of Millinburg, Pennsylvania wrote and told us about her husband who never had any musical training before they purchased their Hammond Organ: "My husband runs a self-service store, specializing in meats which are killed, dressed, and prepared for market. He works very hard and had no hobby until he purchased the Hammond Organ. Now after a hard day's work, he sits down and plays and relaxes better than he ever did before."

☆

Mrs. James Collins of Hartford, Wisconsin was an organist at her church for ten years before she purchased her Hammond Organ. She wrote: "I am a busy housewife and mother of seven children and I find that playing the Hammond Organ after a busy day is so relaxing and I have had many happy hours playing the organ."

☆

"**I** have never had anything give me so much pleasure as this little Hammond Spinnet," wrote Charles H. Bates, Jr. of Scardale, New York. "I am as thrilled as I was the day it was moved in." Mr. Bates is an electrical sales engineer for Bulldog Electric Products Company of Detroit, Michigan.

☆

"**I** originally purchased our Hammond Organ as a surprise for my wife who had formerly played piano," wrote Leland Clegg, an insurance representative for the Travelers Insurance Company of Youngstown, Ohio. "As she became quite proficient at the organ, I decided that I, too, could play Hammond Organ. After a few months of lessons I was surprised at my accomplishment. Nothing could take the place of the many hours of enjoyment and relaxation we have had with our Hammond Organ."





Fun

AT THE
HAMMOND

by Orville R. Foster

LEARNING TO CRAWL

Want your melody line smoother? Well, here's how you do it. The big word in playing Hammond Organ well is the word *Crawl*. Yes, just that! Never allow yourself the luxury of jumping from one tone to another. You must learn to crawl before you can walk, and that is where good smooth playing comes ... in the *Crawl*.

Now, by that phrase *Crawl* I mean just that! Never, never go from D to the C next to it just by releasing the D and hitting the C. That's what's the matter with your playing! You keep saying that it isn't smooth enough, and yet you merely jump from one tone to another. I realize that you think of "jump" in terms of skipping from a D down to the F below it, or some other skip. But I'd refine it further ... don't even skip from one tone to the very next one to it. If I go from a D to a C I *Always* play the Db in between the notes. Yes, that's right ... to go from a D to a C (or from any note to the one next to it) go *Down Through The Half-Step*.

These little connecting notes are called "passing tones" ... and I don't suggest that you make an opera of them ... don't push heavily on a D, then release it and hit a Dh and then release that and finally strike a C. No ... bring in the Dh subtly. Make sure that it is there, but don't advertise it! Let the listener say: "What makes his (or her) playing *So Smooth*? It sounds as if he is gliding from one tone to another!" That's exactly what you want them to say ... "as if he is *Gliding*" or *Crawling* from one tone to another. Try doing this with many adjacent notes ... from G to F; from E to D; then include the black notes ... from C to Bb; from Ah to Gb. Also it would be well to try this same trick going *Up*. From A up to B; from F up to G.

Now if this is beginning to smooth out a little and sounds well, then try extending the *Crawl* to include another note. Try sliding or crawling from C down to A: strike C, B, Bb and then the A. A side motion of the hand is helpful here. Hold the C with the fifth finger, and then turn the hand backward so that the palm of the hand is almost straight up, with the back of the hand nearly touching the keys. This will give you a "running start" on the slide or glissando. Now bring the hand back to normal position, and in so doing, *Crush* whatever notes get in the

way. Specific example: Start on C ... slide is to A. Hold the C with the little finger, and then turn the hand almost upside down, with the palm upward (still holding the C with the little finger). Now, bring the hand forward letting the 4th finger "crush" the B and hold it; the 3rd finger "crushes" the Bb and holds it and then the 2nd finger strikes the A. As soon as you strike the A release the other notes and hold firmly to the A. This is the *glissando* ... that marvelous little device which all professionals use to such good advantage in making their playing smooth.

One of the most important facets in the making of a good glissando is in the proper use of the Swell pedal. You'll suddenly realize just how beautiful a glissando can be if, *First Of All* you train your hand to do it well, keeping the hand relaxed at all times, and *Then All Of A Sudden Add This Swell Pedal Trick*. The idea is that when you start the slide your Swell pedal should be almost wide open. Then *as you slide*, close the Swell pedal. By the time you reach the note to which you are sliding, you should have the Swell pedal almost entirely closed. Try that right now ... Hold the note you are going to leave ... open the Swell pedal ... then as you turn your hand backwards to get a "running start" on the slide, be ready to close the Swell pedal. Now as you bring your hand forward into normal position start closing the pedal. Strike B, Bb and then the A ... as you reach the A you should have the Swell pedal just about closed.

Now comes the most important thing ... *As Soon As You Strike The A*, start opening the Swell pedal again. If you don't do this, the final note of the slide will have no character whatsoever. So it is important that you return the melody to the original degree of loudness which you had before you started the slide. Now, try that again. Works better than you thought, doesn't it? Are you keeping your hand completely relaxed? Does the coordination between the closing of the Swell pedal and the slide bother you? Of course it will at first, but be patient and try it over and over and the first thing you know the whole thing will suddenly "jell" and you'll be playing wonderful smooth little glissando passages.

This is just a small idea, but one which will pay big dividends. I have more requests in the studio each day to teach people how to do "that slide business" (as the students call it) than almost any other effect. So try this over and over until you get it smooth. Then show someone else how to do it. You know the best way to learn anything yourself and to do it well is to try teaching it to someone else. Show the members of your Hammond Organ Society how to do it at your next meeting and you'll be the hit of the evening ... they'll appreciate the fact that you yourself are learning and also showing *them* how to have more *Fun At The Hammond Organ*.

HANSEN PUBLICATIONS' MOBILE SHEET MUSIC STORE



The selling agency of Ethel Smith Music Corp., Hansen Publications, Inc., realizing the significance of the organ and its literature today, has recently initiated another "first" to better bring music to the Hammond Organ owner. Mobile music units, and depots carrying a complete Hammond Organ music stock brings music closer to the purchaser. Organ dealers can be completely stocked within twenty-four hours and personal Hammond owners' requests given immediate attention at the branch offices. The mobile Volkswagen units (one of the seven is shown above)

are completely equipped with music racks, organ materials and catalogs. Each is a complete music browsing library.

Each of the established depots has a complete display of the Ethel Smith organ publications for your inspection. They are located at 6311 Yucca Street, Hollywood, Calif., 514 Browder Street, Dallas, Texas, 332 N. Miami Avenue, Miami, Florida. The company still headquarters at 119 West 57th Street, New York City.

PORTER HEAPS' MUSIC REVIEWS

Hits for Hammond Organ No. 10

The 19th issue of the Ethel Smith "Hits of the Month" subscription plan continues to include the top songs. The latest issue offers "A Rose and a Baby Ruth," "Singing the Blues," "Hey! Jealous Lover," and "I'm Free."

The "Hits of the Month" subscription is for one year, during which time you receive a minimum of 40 hit songs in ten months (no issues during July and August). The cost of the subscription is \$10.00. You may subscribe through your Hammond Organ dealer, or by sending your check or money order for \$10.00 to the Hansen Publications, Inc., 119 West 57th Street, New York 19, New York. Be sure to indicate with which issue you would like your subscription to start.

Music of Today No. 3

More of the latest hit tunes are offered in the third issue of "Music of Today." The selections are arranged for both the Spinnet and pre-set models of the Hammond Organs. Included are:

| | |
|-----------------------------|---------------------------------|
| Just Walking in the Rain | Don't Be Cruel |
| Two Different Worlds | Whatever Will Be, Will Be |
| Walk Hand in Hand | (Que Sera, Sera) |
| Miracle of Love | After the Lights Go Down Low |
| Allegheny Moon | |

Order from your music dealer or direct from the music publisher, Music of Today, Incorporated, New York 19, New York. The price is \$1.50.

PORTER HEAPS' SCHEDULE OF APPEARANCES

"Pointers for the Home Organist"

| DATE | SPONSOR | DATE | SPONSOR | DATE | SPONSOR |
|----------------|---|----------------|--|----------------|--|
| March 4, 1957 | Louderer Music Co. Charleston, W. Va. | March 21, 1957 | Gewehr Piano Co. Wilhoitington, Delaware | April 8, 1957 | Barber's, Inc. Great Falls, Mont. |
| March 5, 1957 | Strauss-Hirschberg Music Center Youngstown, Ohio | March 22, 1957 | Wm. Knabe & Co. New York, N. Y. | April 11, 1957 | Gillette's Music Center Pendleton, Oregon |
| March 6, 1957 | Joseph Shale Pianos Rochester, N. Y. | March 23, 1957 | Tom McCarty Music Co. Wichita Falls, Tex. | April 12, 1957 | White's Music Center Twin Falls, Idaho |
| March 7, 1957 | The Winter Company Eric, Pa. | March 26, 1957 | The Shield Company St. Worth, Texas | April 15, 1957 | Orion's Billings, Mont. |
| March 8, 1957 | Clark Music Company Syracuse, N. Y. | March 27, 1957 | Hammond Organ Studios of Memphis Memphis, Tenn. | April 16, 1957 | Davis Music Co. Sheridan, Wyo. |
| March 12, 1957 | Sammy Vincent, Inc. Pittsfield, Mass. | March 28, 1957 | Jara's Jackson, Tenn. | April 22, 1957 | Loonie Temple of Music New Haven, Conn. |
| March 13, 1957 | Keeney's Piano & Music Store Annapolis, Md. | April 1, 1957 | Kuesse Music Co. Fergus Falls, Minn. | April 23, 1957 | Jacobs Brothers Philadelphia, Pa. |
| March 14, 1957 | Cressey & Allen Portland, Maine | April 2, 1957 | Daveau Music Co. Fargo, N. D. | April 24, 1957 | Avery Piano Co. Providence, R. I. |
| March 15, 1957 | Steinway & Sons New York, N. Y. | April 4, 1957 | Hessell Music House Manitowish, Wis. | April 26, 1957 | Hammond's Music Store Baltimore, Md. |
| March 18, 1957 | Watkins Brothers Hartford, Conn. | April 5, 1957 | Jackson Piano Co. Rockford, Ill. | April 29, 1957 | Altenburg Piano House Elizabeth, N. J. |
| March 20, 1957 | Binder's Trenton, N. J. | | | April 30, 1957 | Campbell Music Co. Washington, D. C. |

"Popular Concerts"

| | | | |
|---------------|-------------------------------------|----------------|--------------------------------------|
| April 9, 1957 | Sherman Music Co. Bozeman, Mont. | April 10, 1957 | Orvis Music House Missoula, Mont. |
|---------------|-------------------------------------|----------------|--------------------------------------|

HAMMOND
ORGAN

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In no time at all you can play pleasing music and you'll soon be exploring the tremendous resources of the Hammond. That's when the fun really begins. Through Hammond's exclusive drawbars you can play hundreds of thrilling instrumental effects, thousands of tone colors and an amazing number of special effects.

Think of the fun your family can have with a Hammond.

It can give your children a foundation in music and provide you with endless hours of pleasure and relaxation.



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